Confidential

Department of Examinations – Sri Lanka

G.C.E. (O/L) Examination – 2020

46 – Appreciation of English Literary Texts

Marking Scheme



This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' Meeting.

Amendments are to be included.

G.C.E. (O/L) Examination - 2020

46 - Appreciation of English Literary Texts

Distribution of Marks (New Syllabus)

Part I

Section A	-	30 marks
Section B	-	10 marks
		40 marks

Part II

Poetry	-	15 marks
Drama	-	15 marks
Prose	-	15 marks
Fiction	-	15 marks
		60 marks

Total Marks :

Part I	-	40 marks
Part II	-	60 marks
		100 marks

G.C.E. (O/L) Examination - 2020

46 - Appreciation of English Literary Texts

Distribution of Marks (New Syllabus)

Part I

Q. 1

Section A

Q.	i	——	5 marks
Q.	ii	——	5 marks
Q.	iii	——	5 marks
Q.	iv	——	5 marks
Q.	v	——	5 marks
Q.	vi	——	5 marks
		$5 \times 6 =$	30 marks

Section B

Q.	(a)	10 marks	
Q.	(b)	10 marks	
Q.	(c)	10 marks	
		$10 \times 1 =$	10 marks

Total marks for Part I = 30 + 10

= 40 marks

Part II

Poetry

Q.	2	15 marks
Q.	3	15 marks
Q.	4	15 marks
Q.	5	15 marks
Q.	6	15 marks

One Question only —— $15 \times 1 = 15$ marks

Drama

Q. 7 15 marks

Q. 8 15 marks

One Question only — 1 × 15 = 15 marks

Prose

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

Q. 12 15 marks

One Question only — 1 × 15 = 15 marks

Fiction

Q. 13 15 marks

Q. 14 15 marks

Q. 15 15 marks

One Question only — 1 × 15 = 15 marks

Total marks for Part II = 4 × 15

= 60 marks

Calculation of Final marks		
Part I	=	40 marks
Part II	=	60 marks
Final marks	=	100 marks

G.C.E. (O/L) Examination - 2020
Common techniques of marking answer scripts.

It is compulsory to adhere to the following standard method in marking answer scripts and entering marks into the mark sheets.

1. All assistant examiners must use a red colour ball point pen for marking answer scripts.
2. Chief Examiner must use a mauve color pen.
3. Note down Examiner's Code Number and initials on the front page of each answer script. The digits must be written clearly when marks are indicated.
4. Write off any numerals written wrong with a clear single line and authenticate the alterations with Examiner's signature.
5. Write down marks of each subsection of each question in a △ as a rational number and write down the final marks of each question as a rational number in a □. Use the column assigned for examiners to write down marks.
6. The arithmetic checker (EMF) must use a a blue or black pen to indicate the checking.

Example: **Question No. 03**

(i)	....	√	△ $\frac{4}{5}$
(ii)	....	√	△ $\frac{3}{5}$
(iii)	....	√	△ $\frac{3}{5}$
03	**Total**	→	□ $\frac{10}{15}$

MCQ answer scripts:

01. Preparation of Templates

(i) Mark the correct options on the template according to the Marking Scheme.

(ii) Cut off the marked windows with a blade.

(iii) Cut off the cages for Index Number and the number of correct options so as to be able to place the template correctly on the answer script.

(iv) Cut off a blank space to the right of each options column to mark right or wrong.

(v) Get the approval for the prepared template from the Chief Examiner.

02. **Then, check the answer scripts carefully. If there are more than one or no answers marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.**

03. Place the template on the answer script correctly. Mark the right answers with a 'V' and the wrong answers with a 'X'. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage. Write the converted mark in the relevant cage in the occasions where marks have to be converted.

Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers and mark them as wrong. Show areas where marks can be offered with check marks.

2. Use the right margin of the overland paper to write down the marks.

3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page. Write off answers with lower marks if extra questions have been answered against instructions.

4. Add the total carefully and write it in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation of Mark Sheets.

I. Except for the subjects with a single question paper, final marks of papers will not be calculated within the evaluation board.

II. The Final mark relavant to each paper must be entered to the mark sheets separately.

III. Enter marks of paper I in ''Total Marks'' column of the mark sheet and write them in words as well.

IV. When the mark sheet of paper II is prepared, the final mark should be written in "Total marks" column after entering detailed marks.

V. For the subject 43 Art, Paper I, paper II and Paper III Marks should be entered numerically in the separate mark sheets and should also be written in words.

VI. For subjects 21 - Sinhala language and literature and 22 - Tamil Language and literature, paper I marks once entered numerically should be written in words. Use separate mark sheets for the papers II and III and enter the total marks in the ''Total marks column'' after entering the relevant detailed marks.

Note

I. Final marks for paper I, paper II or paper III should always be entered to the mark sheet as a whole number. They should never be kept as decimals or half values.

II. The examiner who entered marks, the examiner who checked marks, the EMF and the chief examiner must certify the accuracy in all page of the mark sheets with their code numbers and signature.

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DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS

2020

1. Introduction

Appreciation of English Literary Texts supplants the former subject entitled English Literature. New content is introduced under all these sections. The poetry section is organized under five themes. As in the previous subject, the examination tests both genre awareness and skills. Cognitive skills which are given priority at every examination like knowledge, comprehension, application, analysis, and evaluation are given weightage. But a test of literature cannot test cognitive skill only. It needs to give consideration to the affective dimension or feeling as well. Hence, skills related to that dimension like empathy and critical response are also tested. It goes without saying that appreciation of English Literary Texts, being an aesthetic subject that touches the both the mind and heart cannot be evaluated using a very rigid instrument. The examination and evaluation process has to provide for freedom of thought and feeling and accommodate creativity- independence in response. A marking scheme while it attempts to enforce uniformity (and this uniformity is essential at a national examination) must not cramp and hinders a candidate's achievement by imposing rigidly planned dissolutions .what is provided in the marking scheme is a guideline. At no point must this marking scheme be taken as a rigid instrument to be adhered to rigidly. Examiners must be sensitive to the candidates who have independent, creative ways of thinking and demonstrate a capacity for critical thought.

2. General Instructions for Marking

2.1 Outcomes for Question 1

Question 1 is divided into 2 parts.

(1A) Poetry, Prose and Drama and 1B -Fiction

(1A) It tests the following skills at the minimum level (sentences and utterances)

Candidates must be able to :

a) Identify accurately the text and the author
b) Understand the relationships within the given extract. (e.g. Familiarity with situations, events, characters and their inter-relationships and references.)
c) Infer meaning from the given extract.
d) Respond to and demonstrate sensitivity to the extract.

(1B) Tests the same skills at the level of a paragraph/ passage. The rationale of the questioning is as follows.

a) Knowledge/ Identification
b) Comprehension
c) Application
d) Evaluation

(1B) Is graded higher in difficulty.

2.1.1 Context Questions

The question paper is treated as comprising two parts for the evaluation process. Question 1 is treated as one part and carries 40 marks. To facilitate the testing of all genres it is divided into two parts. The first part comprising short extracts is allocated 30 marks. It has 6 sub- parts. The sub-parts are further divided into 3 small parts (3 questions). The mark for each sub part is given below:

a) Identification (of text and author)	**1**
b) Intra-textual reference (comprehension)	**2**
c) Inference / response to text	**2**

Each sub part carries 5 marks. There are six such questions, carrying a total of **30 marks**.

Q1.B is a paragraph/ passage selected from the novel prescribed for study. There are four questions set on this paragraph/ passage. The skills tested and the marks allocated are as follows:

a) Identification	**2**
b) Comprehension	**2**
c) Application	**2**
d) Critical evaluation/ response	**4**

Overall Mark is 10

Context Questions carry **40 marks.**

3. Part 2 of the Question paper (Questions 2 - 15)

Essay Type Questions

3.1 Outcomes of Part II – Essay Type Questions

This section attempts to test the following skills

a) Identification (knowledge)
b) Comprehension
c) Application
d) Analysis
e) Synthesis
f) Evaluation

Focus is more on the last four as attention had been paid to the other three in Question 1.

Candidates should be able to demonstrate that they are/ have

a) able to analyze and address the question
b) selected relevant content and organized an answer relevant to the question
c) familiar with the text and quote relevantly and at appropriate moments to build up an argument.
d) comprehended and appreciated the text and so can write with understanding and confidence
e) able to write with correct grammar and spelling.
f) related the experience they gained to the world around them.
g) looked critically at the text and the experience gained by it.

Part II of the question paper is organized under different genres such as Poetry, Drama, Prose and Fiction. Each of the sub sections provide the candidates with a choice of questions. In the detailed marking scheme, guidelines are provided to evaluate the answers. But as mentioned in the Introduction, examiners are expected to be sensitive to students' personal/ independent ideas which are relevant to the questions.

3.2 Criteria for marking long answers.

In marking the long answers, the following criteria must be used and weightage given to them in the following manner:

Content -	**1-7**
Organising -	**1- 4**
Language -	**1- 4**

The marking criteria and their parameters are explained below:

<u>CONTENT</u>

Descriptors

a) Facts from text (content)
b) Prioritizing facts (content)
c) Presenting content in favour of question
d) Critical evaluation of facts
e) Personal views/ response stimulated by content
f) Student's creativity.

Bandings

a) All the facts/ content necessary to address the question are well selected and presented. Content is prioritized to present a logical argument. Shows a personal insight/ critical perspective in dealing with the content. Reflects the student's creativity 6 - 7

b) Most of the content expected to be put forward to address the question is included. Content is ordered in importance. Shows some evidence of personal response in selecting content. 3 - 5

c) Some facts relevant to the question are available. Facts are not prioritized. Some important facts are left out. 1 - 2

ORGANIZING

Descriptors

a) Answer is relevant (addresses question)
b) Answer has cohesion (close connection between the various parts of the answer)
c) Support with relevant quotes at the appropriate point (provides evidence from text)
d) Well – ordered (divided into paragraphs with an appropriate introduction and conclusion)
e) Develops an argument (there is a thrust to bring out one's point of view)

Bandings

a) Answer is precise and focuses on question. It is closely knit with a strong thrust in the argument. Supports answer with relevant quotations at the appropriate moment to build up an argument or present a personal point of view. Answer is well ordered with a strong connection between the introduction, the flow/ development and conclusion. 4

b) Answer focuses on question and builds up an argument. Well ordered with a strong connection between the paragraphs. Produces quotes at appropriate moments to back up the argument/ illustrate a point. 2 - 3

c) Addresses question but may not focus – attempts to order answer with an introduction development and ending but the answer is not cohesive. Uses quotes to support ideas / points of view/ argument. 1

(d) Does not address question. Facts are disjointed. No development. A point here and there. No connection. 00

LANGUAGE

Descriptors

- Correct structures and grammar.
- Rich vocabulary/ expression
- Communicative power in the language (style)

Bandings

(i)	No errors in language or spelling. Shows a personal/ distinctive style of writing with rich vocabulary. Uses language with expressive force.	4
(ii)	No grammatical errors. Vocabulary well selected a certain laxness in expression. A few spelling errors.	3
(iii)	No SVO errors. A few errors in the use of tenses/ gender/ use of article. Some spelling errors – a looseness in the style of writing.	2
(iv)	Some SVO errors. Errors in gender, number tense. Misuse of vocabulary. A few uncoordinated sentences but communicates meaning.	1
(v)	Uncoordinated sentences. Many errors in tense, number, gender, use of pronouns and articles. Inappropriate use of vocabulary. Cannot communicate meaning.	00

The breakdown of the marks under the criteria given below should be clearly indicated under each answer.

Total marks

Part I	Section A	5×6	= 30
	Section B	2+ 2+ 2+ 4	= 10
	Total		**40**

Part II	Questions 2-13,	15×4		
	Content	7	**15×4**	
	Organization	4		
	Language	4		
	Total			**60**

NB: The guidelines that follow have been provided to help the Examiners to evaluate the answer scripts. Do not look for all the facts included under each question. If candidates have responded to the question intelligently and written in good English, marks should be awarded in a suitable manner.

Marking Scheme -2020
46 - Appreciation of English Literary Texts

Note : Answer **five** questions only.
Answer question **1** and **four** others, selecting **one** from each section – POETRY, DRAMA, PROSE and FICTION.

Part I

Section A - Answer **all questions**.

Read the given extracts and answer the questions given below them.

(i) "The wrinkled sea beneath him crawls;
He watches from his mountain walls,"

(a) From where are these lines taken? Who wrote them?
(b) Who is 'he' in these lines? Why does he watch?
(c) What is the poetic device used in the first line? (05 marks)

(a) " The Eagle".
Alfred Lord Tennyson / A.L. Tennyson / Tennyson. (1 mark)

(b) Eagle / The bird Eagle.
For a prey/ to catch its prey/ due to his alertness or watchfulness.
(2 marks)

(c) Personification/ Metaphor. (2 marks)

(ii) "He put the ashes

In the ash – tray

Without speaking to me

Without looking at me"

(a) Name the work from which these lines are taken. Name the poet.
(b) Who is 'he' in these lines? Who is 'me' ?
(c) What do you think about their relationship as shown through his action? (05 marks)

(a) " Breakfast"
Jacques Prevert / J. Prevert./ Prevert (1 mark)
(b) The husband/ Male partner/Narrator/Narrator's Husband.
The wife/ Female partner (2 marks)
(c) A restrained relationship/A broken relationship/Distanced. (2 marks)

(iii) "Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good!"

(a) From which work are these lines taken? Who wrote them?
(b) Who is the speaker? About whom is he saying these words?
(c) How do you feel about this speaker? Why? (05 marks)

(a) The Nightingale and the Rose"
Oscar Wilde. (1 mark)

(b) The university student/ The young student/ Student
About the Nightingale. (2 marks)

(c) Bookish/ a student only with book knowledge/a student not sensitive to nature/ impractical/ superficial.
He is not aware that the bird tells something to him.
He is not aware that the Nightingale is planning to make him happy
(2 marks)

(iv) " A sudden look of terror, eyes wide open, mouth agape. He saw something behind me that I couldn't see."

(a) From which text are these lines taken? Who wrote them?
(b) Whose behaviour is described here? Who is the person who describes?
(c) What does the man's behaviour indicate? (05 marks)

(a) "Wave"/ An extract from "Wave"/ An extract from "A Memoir of Life after the Tsunami" Sonali Deraniyagala. (1 mark)

(b) Steve's behaviour/ The narrator's husband's behaviour
Sonali/ Sonali Deraniyagala/ Steve's wife/ Narrator/ Speaker (2 marks)

(c) Something alarming/ shocking/ exciting/ dangerous/ Bewildered/ Tensed/ In danger/ Noted the ferocity of the coming disaster.
(2 marks)

(v) " I wished I might have lived with you forever, setting up our world in the middle of this field, playing with the children…."

(a) Name the work from which these lines are taken. Name the writer.
(b) Who is the speaker? To whom are the words spoken?
(c) How would you describe the speaker's attitude to life? (05 marks)

(a) "Twilight of a Crane".
Yu Zuwa Junji Kinoshita/ Kinoshita. (1 mark)
(b) Tsu
To Yohyo/ To her husband/ To herself/ Monologue. (2 marks)

(c) Contented/ Moderate/ Simple/ A life full of love/ Life with spiritual happiness. (2 marks)

(vi) " I (...) have an income of ten thousand a year. I can put a bullet through a coin tossed into the air as it comes down"

(a) From which work are these lines taken? Who wrote them?
(b) Who is the speaker? What is he trying to do by speaking these words?
(c) How would you describe the speaker's character as reflected in these words?
(05 marks)

(a) "The Bear"
Anton Chekhov. (1 mark)
(b) Smirnov.
To impress ents. Popova / To win Popova / To show off / To display his tal
(2 marks)

(c) Boasting / Proud/ Arrogant/ Forceful/ Chauvinistic. (2 marks)

Section B – Answer questions in either (a), (b) or (c).

Either

(a) Read the following passage and answer the given questions.

"The crowd enjoyed this episode prodigiously, and pressed forward and craned their necks to see the small rioter. Presently they began to taunt him and mock at him, purposely to goad him into a higher and still more entertaining fury. Tears of mortification sprang to his eyes, but he stood his ground defied the mob right royally. Other taunts followed, added mockings stung him, and he exclaimed:

' I tell ye again, you pack of unmannerly curs, I am the Prince of Wales! And all forlorn and friendless as I be, with none to give me word of grace or help me in my need, yet will not I be driven from my ground, but will maintain it !"

(i) What is the situation described in this passage? Where does it take place? (2 marks)

(ii) Why did the crowd taunt the Prince of Wales? (2 marks)

(iii) Write the meanings of the following phrases in your own words.

(a) Entertaining fury
(b) Tears of mortification (2 marks)

(iv) How does the Prince face the situation?

(4 marks)

(i) The real little Prince of Wales was proclaiming his rights, denouncing the impostor./ Shouting for admission at the gates of Guildhall.

At the gates of the 'Guildhall' (2 marks)

(ii) To goad him into a shout higher as that is enjoyment for the onlookers. (2 marks)

(iii) (a) entertain themselves, making the boy furious.

(b) crying as the prince was humiliated. (2 marks)

(iv) With courage/ bravely/ standing for truth/ Confident/ Strong/ Stood his ground/ confident/ With perseverance. (4 marks)

(b) Read the following extract and answer the questions below it:

"I sat on the edge of the verandah on the floor – it was elevated slightly from ground level and I could sit and place my feet on the ground outside – and the man didn't invite me to sit on a chair. I was about to lean against the wooden pillar – one of the four which held the roof – when the woman appeared with a glass of water and I got up. The glass smelled vaguely of sardine and the water tasted like when it is taken from a galvanized bucket. But I drank it all in one breath and returned the glass to the woman with both hands trying to look as grateful as I possibly could under the circumstances and immediately felt giddy and slightly out-of-breath and nauseous like when you want to throw up and I sat down immediately on the edge of the verandah feeling awfully sick. I rested my back against the wooden pillar and felt something funny; I didn't feel the wood against my back because there was something inside my shirt. There was a moment of uncertainty – a split second when everything was suspended, a pause and then a blinding explosion of sheer ecstasy."

(i) What is the incident described in this passage? Where does it take place? (02 marks)

(ii) Why is he sitting on the edge of the verandah? (02 marks)

(iii) Write the meanings of the following in your own words.

(a) Slightly out-of-breath
(b) A split second (02 marks)

(iv) The speaker experiences a series of emotions in this passage. Analyze those Emotions.
(04 marks)

(i) On the way home from Depanama with Tony.
Beyond Lawrence Perera's house/ In front of Gira atha's place. (02 marks)

(ii) Because it was very high from the ground and also he was not asked to sit down. (02 marks)

(iii) (a) difficult to breath
(b)very quickly / suddenly (02 marks)

(iv) He was sad, because he was not invited to sit / Happy, whe
Anxious because he thought the ration books were missing / Disgusted because the Glass smelt sardine. (04 marks)

Or

(c) Read the following extract and answer the questions given below it.

"What's that?'

'Don't you know what a psychiatrist is? What a back wood this is where nothing is known.' With that Mali turned and went in, leaving Jagan transfixed to the spot. He tried to recollect the words that Mali had said and tried to make out their meaning. There was no meaning. What was a psychiatrist? What would he do? Before he could sort it out in his mind, the neighbour edged along to the fence, commenting, 'so rare to see you !What is your son doing?

'He is in business with some American businessmen.'

'Oh that's very good. So he will earn dollars for our country. Very good, very good…..' On this pleasant note Jagan tore himself away, because he felt that the next question was going to be about the daughter-in-law. Funny situation!-not knowing whether she is a daughter-in-law or not. He was totally at a loss to decide who was lying."

(i) What is the incident described in this passage? When does this happen? (02 marks)

(ii) Why is Jagan confused here? (02 marks)

(iii) Write in your own words the meanings of the following.

(a) Transfixed to the spot
(b) tore himself away (02 marks)

(iv) What main theme is reflected through this passage? (04 marks)

(i) When Jagan suggests Mali to get married at the temple, Mali says that she is not in her right mood and asked him to go to the psychiatrist.
After Jagan suggests Mali should marry Grace. (02 marks)

(ii) Because he doesn't know the meaning of 'psychiatrist' (02 marks)

(iii) (a) stood still/ stood motionless/ stood rooted/ standing in one place.

(b)quickly went away/ left the place abruptly (02 marks)

(iv) Generation gap
The difference between the east and the west. (04 marks)

Part II

POETRY

(Answer one question only)

2. **To the Nile** explores the similarities between the Nile and other rivers. Discuss. (15 Marks)

- The poet persona presents two aspects of the Nile.
- In the octave he finds mythical and legendary aspects which are revealed by his references to divine origins.
- Nile is venerated for it had fed great ancient civilizations.
- River Nile is associated with the legendary history of people who built pyramids.
- The poet persona is anxious to know whether the Nile is an ordinary river or an extraordinary one.
- In the sestet he casts away the illusionary picture of the Nile and explores the similarities between the Nile and the other rivers.
- Like other ordinary rivers in England the river Nile too waters the vegetation along its banks.
- The Nile creates a romantic picture as the morning sun shines on its water.
- Like other ordinary rivers the Nile has formed deltas and islands.
- It courses its way to the sea like any other river.
- The use of rhetorical question and visual imagery help effectively to bring out the theme.

3. Discuss how a sense of social conflict is presented in the poem **Big Match, 1983** (15 Marks)

- A conflict in both the capital (Colombo) and North is presented.
- The two nuances of the term big match are juxtaposed to present the social conflict and its effect on civilian life.
- As the title implies it is a game for a small group but for a helpless majority it is a horrendous and frightful experience.
- The poet presents politico-social factors which initiated the social conflict. "Treacherous politics of language" Violence is generated by opportunistic politicians based on language and race.
- Innocent civilians are victimized by the uncontrollable mob. Even the intellectuals who represent wisdom of a country are not spared.
- Military organizations are formed in Jaffna "out of the Palmyra fences"
- The violence is aimed at soldiers, businessmen, even the children. Property is plundered. Relationships formed in their childhood and youth are violated by 'pieties and politics'.
- Victims who find protection in religious institutions are not spared too.
- The use of irony is very effective to present the sense of social conflicts as it is directed at many levels such as expatriates, media, friends, policeman, neighbors etc.
- The metaphor of match is effective as it intensifies irony.

4. **Farewell to Barn and Stack and Tree** poetically depicts the emotional conflict of an individual. Discuss. (15 Marks)

- The story unfolds as a scattered narrative depicting the emotional conflict of the individual poetically.
- The individual has done a punishable crime which would not be forgiven by the society or his own conscience. He does not want to conceal the crime committed by his impulsive anger.
- His inner conflict is revealed as he bids farewell to his familiar rural setting. The ballad form cinematically depicts the emotional conflict.
- His emotional conflict intensifies as he thinks of his mother who would suffer at the loss of her two sons.
- The symbols he has used (barn, stack, tree, scythe and rake, rick and fold are quite appropriate to depict his mental conflict poetically.
- He suffers a mental trauma as he feels that he has to say goodbye to his friend and also to his humble profession, farming.
- Implications show that the conflict has originated from love.
- The pathos created by mental agony is poetically conveyed as he reflects over harvesting festival and the pleasures related to it.
- The use of imagery and irony plays a vital role express the individual's mental agony.
- The poet uses 'suggestion' very effectively to help the reader reconstruct the narrative.

5. Examine the significance of the poetic techniques used in the poem **The Earthen Goblet**. (15 Marks)

- The goblet is personified and throughout the poem its voice is heard. It is significant as the transformation of nature and the sufferings it underwent are expressed.
- It also enables the reader to compare and contrast similar situations.
- The use of flashback technique paves way for the goblet to reflect on the process of transformation.
- As it reflects on the process his true feelings are revealed.
- The intimate relationship between the lump of clay and the fragrant flowers gives the implication of pulsing love rooted in an unsophisticated setting.

<u>Use of symbolism</u>

- ✓ Lump of clay implies nature, natural way of life while the goblet signifies refined, sophisticated way of life.
- ✓ The potter's wheel shows the industrialization - through a simple machine. It shapes and changes the lump of clay into a crimson goblet.
- ✓ Little flower signifies innocent, deep rooted relationships.
- ✓ The metaphors twisted, held me captive convey the painful experience that the lump of play underwent.

6. Discuss how abnormality results in humor as presented in the poem **Upside Down**.
(15 Marks)

- A number of actions have been employed to show the abnormal behaviors of the central character. They are exaggerated and evoke laughter. The actions are repeated evoking more laughter.
- He acts in the exact opposite way when he is asked to do something. When the simple commands are not met correctly humor is created.
- His inability to understand simple situations like sailing in a boat is absurd. This absurdity creates humor.
- His style of reading and writing is different from the way of sensible people.
- The Upside-Down's fear of crossing a bridge is abnormal which evokes laughter.
- When the normal practice is asking for food in a box at a restaurant Upside-Down asks for a pair of socks with clocks on them.
- At the circus in the town the center of attraction is not the clown but Upside-Down.
- Apart from the series of actions humour is created through the light rhythm and rhyme, end rhyming and internal rhyming.
- The alternative alignment of verses from left to right suggests disorder.

DRAMA

7). Explore with examples the significance of the title of the play "The Bear" for its main theme/s. (15 Marks)

- The candidate may bring out one or more of the following themes.
  - ✓ Inconsistency (change) of human behaviour
  - ✓ Hypocrisy-true nature of the people is just the opposite how they exhibit in their behaviour.
  - ✓ Unfaithfulness towards partners(infidelity)
  - ✓ Male Chauvinism
- A bear is a wild animal possessed with qualities such as: restlessness, aggressiveness and violence.
- It is also an animal with physical features like: strength, roughness, forcefulness, harshness and ferocity.
- Title itself suggests a strong, rough person with ill mannered, bear type, boorish qualities
- The behaviour of Smirnov proves the appropriacy of the title quite well
  - – Smirnov forces himself uninvitedly into the dining room
  - – His chauvinistic behaviour is mannerless and impolite. He harasses and scolds the old servant.

    "You fool; you're too fond of talking"
    "Shut up! Who are you talking to? I'll chop you into pieces"

  - – He has no self-control. He is strong and harsh. He damages even the furniture.

    "He grips the back of a chair;the chair creaks and breaks"

- Popova too uses abusive language which may support the bear type behaviour. She too becomes chauvinistic and tough by accepting the challenge. She chases Smirnov away. Her rough behaviour too supports the suitability of the title.
  The title "The Bear", which brings forth a person with boorish qualities and also a woman with certain harsh qualities (at the end she becomes rough and tough) in turn paves way to highlight the behaviour that supports each of the themes.

  ❖ Smirnov who is firm in his stand at the beginning, determines not to leave without money, condemns and insults women in general, hates the company of women but finally falls in love with Popova by going even to the extent of forgetting the debt. (Supports the themes inconsistency and hypocrisy)

"Only freaks and old women are faithful and constant"

- ❖ He uses his masculine power to dominate Popova and forces her to pay money back and is going even to stay till money is paid. (**supports the theme male chauvinism)**

  "I'll stay here until the day after tomorrow. I'll sit here all the time"
  "Do you think I'm doing this for a joke?"

- ❖ He had loved several women without sticking to one faithful lover but now falls in love with Popova who at first presents herself as a determined, virtuous and faithful wife and finally engages in kissing with Smirnov breaking all her vows. She even promises herself not to marry anyone but accepts Smirnov's proposal. Mihailovich also had affairs with other women forgetting the wife Popova leaving her alone for weeks. (**supports the theme infidelity-unfaithfulness – inconsistency in their behaviour)**

  "After his death I found in his desk a whole drawerful of love letters"
  "I have seen more women than you have seen sparrows"
  "Luka, tell them in the stables that Toby isn't to have any oats at all."

08. What is highlighted in the play **Twilight of a Crane** is humanity. Do you agree? Support your answer with examples from the drama. (15 Marks)

- Students need to provide evidence for or against the statement.
- Some would argue that is only about humanity, while others would focus on other themes such as; money - greed, people's hypocrisy and insincerity, human and natural world, love etc.

The students who support the statement may write;

- ✓ Tsu - Protagonist is not merely a character, but a symbol which symbolizes the absolute goodness of true humanity.
- ✓ She is also nature that represents humanity which never turns inconsistent (even before the world of human, began.)
- ✓ Thus, she has no use for worldly things as true humanity never expects or values such materialistic things.
- ✓ She is capable of giving love and yearns for love.
- ✓ She is honest and truthful; she speaks truth to Yohyo; she symbolizes trust and honour; generosity and kindness.
- ✓ Her love towards Yohyo remains the same until the end of the play. Her response to the inconsistency of humans is highlighted.
- ✓ She is presented as a loving, utterly devoted, pure woman full of intergrity and goodness.
- ✓ She is dignified and principled.
- ✓ Her selflessness is suggested as she weaves clothes from her live feathers for Yohyo out of her genuine love and she sacrifices for him.
- ✓ Sodo and Unzu are represented in the play as opposed to humanity. They corrupt Yohyo and he loses his humanity.
- ✓ Even though she shows her extreme love towards Yohyo, as she does not see the continuing of humanity, she leaves him at the end.

- Students are expected to provide textual evidence to support the answer.
- The students who refuse the statement can also be accepted if textual evidence is given and justified.

PROSE

9. Discuss how imagination helps Nicholas to face the unfair treatment of his aunt. Support your answer with reference to the text. (15 Marks)

- Saki depicts Nicholas as a bright, imaginative, smart boy, who possesses high thinking powers and reason.
- He is oppressed by the unimaginative aunt, but the intelligent and highly imaginative Nicholas resents her authority. E.g. To defy her position of superiority, he puts a frog in his basin of bread-and-milk to prove that her judgment is not always correct.
- When he proves that her judgment is wrong, the aunt punishes him by sending other children to the Jagborough sand. However, Nicholas again challenges her sudden, unimaginative picnic saying that
  "Bobby won't enjoy himself much, and he won't race much either...his boots are hurting him. They're too tight."
- Thus his imagination allows him to face this unfair treatment of the aunt in a different manner. His imaginative self even dares enough to criticize his aunt not being attentive to children.
  'You often don't listen when we tell you important things.'
- Saki's satire is leveled at the unimaginative aunt who foolishly assumes that Nicholas will slip into the gooseberry garden, so she carefully watches it. Meanwhile clever Nicholas, engages in a long planned action of entering the lumber room and there he shows his imaginative spirit by enjoying all sorts of items that inspire his imagination. For him it is a "storehouse of unimagined treasures" – Actually the Lumber Room symbolizes his imagination.
- Especially the tapestry picture keeps him involved in his imagination and forgets all the unfair treatments of his aunt.
- When the aunt falls into the rain-water tank, Nicholas very imaginatively exercises the power shifted to him. He informs her that he cannot help her since she has forbidden him to enter the garden. Further, he pretends that he does not think she is truly his aunt,
  "Your voice doesn't sound like aunt's...you may be the Evil One tempting me... Aunt often tells me that the Evil One tempts me and that I always yield. This time I'm not going to yield."
- In the ending at tea while he pretends to be silent his imagination is very active, constructing an end to the story unfolded by the tapestry.

10. Emotions related to love are often misinterpreted. Discuss with reference to **The Nightingale and the Rose.** (15 Marks)

- The story is about different forms of love, especially misinterpretation of love.
- The Nightingale which represents the pure, natural world misinterprets the young students' superficial, infatuation as true love.
- She is innocent, naïve and inexperienced and has no exposure to the corrupted human society, therefore, the young students' behaviour is misunderstood to be that of a true lover's. 'Here indeed is a true lover'
- The young Student's love is selfish and money minded but his tears are misinterpreted by the Nightingale.
- The Young Student misinterprets the love of the Professor's daughter. She has cunning conditional love. She asks for a red rose from the young Student, but he fails to understand the reality.
- The Professor's daughter is also selfish and money minded so that she selects the Chamberlain's nephew over the young Student considering class and wealth.
- The sacrifice of the Nightingale becomes a waste at the end because of this misinterpretation.
- Even the non-human
- Even the non-human characters suggest this feature. – Lizard, Daisy.

11. What does **The Lahore Attack** tell us about how the privileged and the less privileged experienced war and violence? Discuss with reference to the text. (15 Marks)

- Privileged are suggested by the cricketers and less privileged by the soldier.
- Sangakkara begins his speech by describing the two different lifestyles in the country during war. People like him who live in Colombo are physically detached from war and led a normal life.
  'Children went to school, people went to work, I played my cricket.'
- He then depicts the hardships of the less privileged people who lived in war areas and the soldiers.
  'For them, avoiding bullets, shells, mines and grenades, was imperative for survival.'
- He shows his sympathy for them in the beginning.
- When the team faced the terrorist attack in Lahore only for a few minutes, it grabbed the attention of the whole world. But this attack makes them realize that the life of the less privileged and they developed a new respect and awe for them.
- This is further highlighted in Colombo, when the soldier says he can die but a hero like Sangakkara cannot do so.

12. What does **Wave** teach us about human beings and their reactions in the face of a tragedy? Support with examples from the text. (15 Marks)

- Their vulnerability in the face of nature's force.
- The reactions were two fold – selfless and selfish.
- For most, the only reaction may be running / escape.
- Their fear, tension and bewilderment even make them forget their loved ones because they had to prioritize their roles.
  'I didn't stop to knock on the door of my parents' room, which was next to ours, on the right as we ran out. I didn't shout to warn them.'
- There are positive and negative reactions. E.g. the jeep driver who is kind enough to stop his jeep for an unknown group of people is not ready to wait until the old woman got in.
- It also shows the power of true love even in front of death - Anton jumped out of the jeep to help Beulah.
- Parental love and efforts in saving the lives of their children.
- The narrator's selfishness arose out of her selflessness – her role as a mother.

Fiction

(Answer one question only)

13. "Lack of stability in the economic status of a family may change one's normal childhood." Discuss with reference to **Bringing Tony Home.** (15 Marks)

- Moving to different homes.
  - From a large house to a smaller one in Depanama – then to a half house in Egodawatta – then to a more rural house.
  - This happened due to economic instability in the family. It was more traumatic for the child – father changing from the red Jaguar to bicycle, mother's peacock blue wraparound kimono, servants and puppy Tony have now vanished.

- Changing of friends.
  - When they were rich, the narrator associated children of his rich family's friends, but when they moved lower and lower in economic state, he associated friends who belonged to much lower social class. (Tony also got used to mingle with stray dogs)

- Tony couldn't be kept in their new half-house due to the inconvenience of space. His parents were compelled to release him. - This too happened caused due to the low economic state.

- Narrator was somewhat neglected by his parents. He was sent all alone to Depanama and as a result he fell physically ill.

- Narrator had to part with Tony due to the economic drop in their family. Tony was emotionally very close to the narrator – as a result of this separation, narrator suffered from an emotionally disturbed situation, even when he was learning at school.

14. Despite the differences in their social backgrounds Prince Edward and Tom Canty display strong human qualities. Discuss with reference to **The Prince and the Pauper**.

(15 Marks)

- Two extreme social backgrounds.
  - Prince Edward belonged to the royal family, richest in the country / heir to the throne.
  - Tom Canty belonged to the poorest of the poor – pauper.
- Qualities of humanity –
  - Empathy, sensitivity, honesty, trustfulness, mercifulness, true friendship etc.

Tom Canty-

- ✓ Grieves for the death punishment of Duke of Norfolk and at the very first chance he releases him from death.
- ✓ Does justice to the victims who were condemned to death on superstition.
- ✓ Makes Humphrey Marlow's position in the palace, permanent.
- ✓ Horrified to hear punishments such as boiling alive to death and takes steps to abolish them.
- ✓ Blames Lady Mary for her 'stony heart'
- ✓ Always speaks the truth.
- ✓ Helps Edward to remember where he kept the Great Seal and thereby helps him to gain his rightful position as the king.
- ✓ Doesn't forget his humble background.

Edward Tudor

- ✓ Gets angry to see a place guard hitting Tom.
- ✓ Gets angry to hear John Canty ill-treating Tom.
- ✓ Treats Tom kindly, speaks to him as a friend, gives him food sends the servants away.
- ✓ He is shocked to see his father's cruel laws in practice – two women burning alive to death – resolve to end these laws.
- ✓ He is sensitive for the fate of yokel the slave.
- ✓ He feels pity for the Christ church boys decides to give them education when he becomes the king.
- ✓ He promised Tom to give more dresses to his sister and
- ✓ He rewards Miles Hendon for his kindness and punishes Hugh Hendon for his wickedness to his brother.
- ✓ He also rewards Tom for being honest helping him to obtain his rightful position.
- ✓ He feels for the poor.
- ✓ Different to his cousin Lady Mary.

15. Evaluate the significance of the character Cousin in **The Vendor of Sweets** for the development of its story (15 Marks)

- As a mediator – between Jagan and Mali.
  - Mali calls him 'uncle'.
  - Tells Jagan that Mali wants to be a writer- he wants to go to America.
  - Encourages him to do so.
- Acts as an informant / communicator.
  - Educate Jagan about Mali's scheme – manufacturing story writing machines.
  - Informs Jagan that Mali is arrested.
- A positive mentor / advisor to Jagan.
  - He corrects Jagan's wrong notion of a 'writer'.
  - Advices Jagan to marry Mali and Grace at the temple.
- A good friend / helper / social worker
  - He is a good listener to Jagan.
    "You are my savior"
  - Gives opinions where necessary.
  - Keeps his information confidential.
  - He is needed not only by Jagan but by but by everybody in Malgudi because he is ready to help anybody at any time.
- Acts as a supporter of Jagan's business / sampler / taster
  - tastes Jagan's products (sweets) every evening at 4.30 and gives his comments.
  - He updates Jagan with the rates and qualities of ingredients Jagan uses.
- Keeps a sense of balance between two extremes – a moderate personality
  - Eastern & Western / generation conflict.
  - Comforts Jagan and advises him when Mali drops out from school / decides to go to America and comes with an outlandish girl.
- Crisis manager
  - He consults a lawyer to get advices and takes necessary steps with regard to Mali's legal case even before Jagan is aware about the crisis.
  - He receives the keys from Jagan to take the responsibility of running the business when Jagan decides to go the retreat.
- Sometimes seems to take the place of Ambika.
- Cousin helps for the development of the characters, Mali and Jagan.